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ABSTRACT

Intended to help freshman composition teachers develop productive audience strategy in their students, this paper explores useful and functional techniques elicited from expert writers to facilitate the generation of internal audiences for the typical college student in a required writing class. The paper encourages small-group peer discussion to ensure that every draft of every assignment has a real audience on the same level as the writer, as well as to engender a relaxed atmosphere in the classroom. The first section of the paper offers students (1) a framework for writing illustrated by improvisation of a metaphor; (2) an experience involving the basic processes that students can identify with and use for a model; (3) examples of universal audiences; (4) a series of stories about potential relationships to audiences; and (5) positive motivation to learn a new and effective strategy for generating audiences of their own choosing. Stating that, in using the identification strategy for generating new audiences, the writer will learn to take three distinctive points of view--his own, the audience's, and that of a director watching the interaction between writer and audience, the central section of the paper identifies and explains the steps necessary to accomplish this. The final section of the paper provides examples of the kinds of activities that teachers can practice with their students to initiate useful audience strategies. (References are attached.) (NKA)

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Bemused Muse:

Teaching Productive Audiences for Writing

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"Mirror, mirror on the wall, who is the fairest one of all?" Some answers are a pleasure to hear, others are not. The question, of course, does not ask for particularly useful information.

Once, when children were poets, a child discovered a magical glob of silvery, crystalline clay that shone like starlight and was a delight to hold and behold. Musea was her name, and she discovered that she could stretch the clay into great sheets that were as soft as cobwebs but reflected like mirrors. And when she looked into the special mirrors that she devised from this substance she could see things no normal mirror could show.

She stretched a huge sheet of the stuff across one wall of her room and looked at it. It danced with color to a musical beat. writing was too messy. She wrote a few more lines when the portrait of the kingdom's Chief Minister of Referees of Games in General shouted that she wasn't following the rules of poetry. The rules of poetry? she asked herself. She tried to write more but all the portraits began such a din of shouting that she couldn't hear the music of her words. And when she looked down at her paper she only saw reflections of portraits shouting at her. So she threw down her pen, tore the gossamer mirror off her door, and went out to play in the garden.

FIRST COMMENTS

This paper addresses the processes by which we construct and respond to internal audiences. We see audience as a crucial piece in the writing process. But it is crucial to more than writing since audience affects all the little performances everyone gives each day. In a sense, audience is a pervasive backdrop to which socialized humans relate. It is how our models of other humans react that provides much of the motivation, many of the limitations, and a great deal of the meaning we find. Since audience so profoundly colors our experience it is important to generate and alter internal audiences that are useful and functional and that move us in the directions we want to move. So the strategy outlined in this paper, while specifically designed to improve college students' writing, has personal implications far beyond that.

The class for which we developed productive audience strategy is a generic Writing 101 Freshman level introductory composition class required of all students during their Freshman year at the University of Utah. All Freshmen write a standard essay as part of their admission to the University. This writing sample is read by two faculty, who then route students into Writing 50, Writing 101, or Writing 110. Writing 101 receives the bulk of students and is designed for students who are not exceptionally poor nor

exceptionally good writers. Each section of Writing 101 has about 21 students.

The section of Writing 101 taught by the senior author focuses on installing strategies elicited from expert writers. The emphasis is on important strategies such as a creativity strategy, several idea-integration strategies, a motivation strategy, and an audience strategy, among others. The classroom atmosphere is relaxed and noisy; we have fun. As much as possible we violate the dreary demands of the typical classroom architecture by moving seats around to meet our needs. Students work in groups of four peers who read and comment on each other's work to ensure that every draft of every assignment has a real audience that is on an equal level to the writer.

The audience strategy described in this paper was elicited from Susan, a student in one class taught by the authors. Susan always did her assignments correctly; that is, her writing always met the spirit of an assignment's demand, and almost always met the letter of its demand. Furthermore, when other students appeared confused about what was wanted from an assignment (or confused about anything in the class, for that matter) Susan would often interrupt the authors' explanation with an "What he means to say is..." and then proceed to give a more succinct and direct explanation than the authors were doing. It seemed to us that she was on to something, so we elicited her strategy. We decided to use her strategy, rather than, say, a professional writer's strategy, to install in students for two reasons. First, it is nicely tuned to

the needs of college students. More importantly, it is a good strategy.

AUDIENCE INSTALLATION PACKAGE FOR CLASSROOM USE

Our audience in this section is people who want to teach writers to generate productive audiences. Most of the structure and text of this section is oriented that audience. To a lesser degree we also address comments to people interested in teaching students better study habits. Finally we have kept in mind anyone who is interested in audience as a central part of human experience and therefore applicable to personal change.

What follows is a menu of classroom processes that we have found useful in teaching writing students to alter old audiences and generate productive audiences. You might want incorporate some of these techniques in your own teaching (after you have altered them to fit your situation).

Metaphor. Later, Musea sat musing to the music of a stream in her garden. She had been unable to write for some time now due to the din of all the portraits in her room. She noticed that an owl in a tree nearby was studying her carefully. They exchanged polite greetings and the owl flew down next to her.

"Amusing isn't it?" said the owl as it held up a magical glob of silvery clay.

Bemused by an owl having some her precious and magical stuff, she asked, "How did you come by that?"

"Oh, it's everywhere; sometimes I think that the problem is getting away from it, not finding it. Usually it's stretched so thin that you don't notice."

The owl stretched out a charming mirror from its stuff and asked Musea to look into it. He asked her to see many things about herself and she did. And while she was absorbed in her world within the owl's mirror, the owl, quite abruptly and unexpectedly, crushed the mirror into a glob. She gasped at the shock and pain of seeing herself crushed. Then she became angry.

The owl, however, looked at her kindly and said, "You've got to learn the dangers of letting yourself seep out into this stuff." He stretched a big sheet of the stuff and put it on the ground. Then he flew up to a large tree limb. "Come up here with me. You'll see what I mean."

She still felt angry as she climbed up next to the owl.

Look down into the sheet and see yourself writing in it."

This she did, seeing herself at her desk. Soon she saw herself jerk her quill to a stop in response to a nasty comment from the cleaning lady's portrait. She started and stopped writing in a jerky fashion, like a puppet on a string, reacting to conflicting voices from the portraits around her. Soon she saw in her face the frustration that stopped her from writing at all."

"This tree limb is magical," said the owl. "From up here you can change whats going on down there." The owl looked at her expectantly.

She wasn't sure what the point was. "What changes?" she asked. Just look into the mirror and make changes."

The first author generally likes to keep a metaphor running throughout the quarter. This running metaphor is largely improvisational, made up on the spur of the moment in the context of whatever is going on in class. The above metaphor fragment became a bit formal when it was written. It is included as an example of what you might do rather than as a prescription of what you should do. Any metaphor gets boring when told too many times. We have found metaphors fun and useful and suggest that you improvise them utilizing ongoing events. Still, improvisation requires a starting point and Musea and her clay can give you such a starting point.

Identification/Projection exercise. This exercise, which is described in detail by Stevens (1971, p. 227), provides students with a direct demonstration of the power and consequences of their ability to identify with and project themselves onto objects outside themselves. The purpose here is to provide them with a direct experience that we can later relate to their identification with the work they produce and to the emotional impact of their internal audiences.

Take some object that is lying around that is reasonably interesting and hold it up where everyone can see it. Ask people to call out one or two word descriptions of it. Have them notice that different people saw different things even though all were

looking at the same object. Then have everyone identify with the various aspects of the object that they noticed. For example (for a piece of wire), "I am flexible," or "I am pointed and sharp." You want them to take the point of view of the object, to see the world as the object does, to hear and speak as the object does, to feel and move as the object does. This foreshadows some of the most important aspects of the audience strategy that they will be learning. Take time and do what is necessary to develop this process.

While people are so engaged, do something to the object that provokes a strong reaction, such as crumpling it up and throwing it away. Crumpling it is a bit nasty, but it does produce strong reactions in people. And it addresses very directly how some audiences give feedback--essentially by destroying the work. We will also use this crumpling later to show how to get rid of audiences that are not working effectively.

After this exercise is finished it needs to be put into a framework that will give it meaning for the issue of audience. We use this exercise to lay the foundation for changing internal audiences that may be causing students pain and blocking them from writing (among other things). We talk about how humans make up internal representations of themselves and other people. (If the metaphor has worked, this discussion can be simple, direct, and largely experiential with a minimum of intellectual abstraction.) We can then use the identification/projection experience to anchor just how easy it can be for a human to identify with these internal

audiences and so make themselves vulnerable to the crushing comments and actions of the real people represented by their audiences.

Finally we make clear that building internal models of people to serve as audiences is a natural and functional process that underlies communication and empathy. It is fine to give people power over you by making them your audience. Those who can't do this well are largely psychopathic and often end up in jail. The trick is to construct your internal audiences using people who in some sense earn the right to be there by loving and respecting you, or by giving you useful and constructive feedback, or by meeting some other of your purposes.

Universal audiences. Some obvious audiences that are universal--parents, friends, lovers, religious leaders--are worth mentioning to students. This develops clearly that audience is a powerful experience engaged in by everyone. It also can provide a context for discussing just how strong the feelings connected to audience can be.

Stories about audiences. These are a set of very short stories that can be told about audiences. The first four illustrate the idea that audiences don't have to be negative, they can give a person nearly unconditional positive regard. The last story illustrates that authors don't have to take too much abuse from their audiences.

There is the story about the time Harlan Ellison, in order to help out a failing bookstore, wrote one short story per day in the front window of the store. Passers-by could come in and make suggestions. People stood outside the plate glass window and were in awe that they were actually watching a real author writing and that he might actually allow them to make suggestions. This story illustrates an audience that is impressed by the fact of writing at all. The people outside the store window could not tell anything about the quality of Ellison's writing.

Of course we've all seen the enormous crowds on television that the Pope draws when he visits some country. One can imagine people way in back who can barely see the white figure of the Pope. Yet these people are deeply moved just because he is there.

There are many small-time bands in every city that do not play well, yet receive an enthusiastic response from their audience.

There are many stories of people who run marathons, not to win, but to finish. The very fact of being able to do it elicits admiration from bystanders, friends and family. To put the accomplishment of being able to write at all in perspective, we can remember that once it was a magical source of power. Those few scribes who could write records on clay tablets rose to power in ancient civiliations.

The final story is about Harlan Ellison again. Once he was called into the office of a movie producer to discuss a script he had written. The producer sat at one end of a long table which was lined on both sides by flunkies. Harlan was bade to sit at the

other end. The producer took his script and flung it down the length of the table to Harlan, who thumbed through it, noticing numerous changes marked in red. The producer began to explain to Harlan the changes he wanted. Harlan interrupted him and asked just what made the producer think he would make any of the changes. The producer sneered back that of course Harlan would because writers were just toadies.

Harlan bowed his head, stood up to his full five feet five inches, shuffled obsequiously to the head of the table, and punched the producer so hard that he flipped over the back of his chair onto the floor. Harlan started to to kick the producer and three flunkies dragged him away.

These stories address various issues about audience, such as the fact that people don't have to sit there and be abused by voices in their heads; they can do whatever is necessary to whip the voices into shape. These are not particularly special stories and we do not recommend slavishly telling them. If they suit your needs use them. They are an example of something you can do to address whatever issues you want about audience.

Positive Set. This section addresses a good audience strategy as a desirable outcome. Why would students want to install a strategy that allows them to create and alter audiences?

Writing well is one reason. Skilled writers have a productive audience, one that makes writing not only possible but desirable. Usually this audience is positive, although a few writers require

adversity to write. The strategy will allow students to invent and try out audiences until they find one that is productive.

There are academic reasons as well. We will show how the audience strategy can be used to study effectively for tests, and even to predict what questions will be on tests. The audience strategy is also useful in careers after schooling is complete, especially for those who work in a hierarchical organization. For example, a woman I know used the audience strategy to great advantage in her work. She was working at a middle level of organization in a large company, and, naturally enough, her audience was her boss, who as it turned out, was a highly skilled but largely technical thinker. Since his concerns were her concerns she would address these technical issues at organizational meetings. This seemed so natural as to be without choice for her. When she learned the audience strategy she realized that she could build audiences of the people several levels up the organization; there was no reason that she had to limit her subjective reality to addressing the concerns of her boss. She constructed audiences of people higher in the organization and was able to address their concerns at meetings and was soon promoted, leap frog, over her boss. She had already known how to get applause--it was a matter of being able to construct the right audience so that she could get the right applause.

Perhaps more important than success to most people is personal evolution. Sometimes personal growth is limited by who it is we spend time chatting with inside our heads. If we don't think about

this issue, these pervasive audiences seem natural; they are just there. We have no choice about them. Conscious control of an effective audience strategy allows people to choose audiences that will move them in the direction they want to move.

The Audience Strategy. Up to this point it's been our purpose to provide students with (1) a framework through the Musea metaphor; (2) a powerful experience of the basic processes by which they can identify with and model even an inanimate object; (3) universal examples of audiences; (4) a series of stories about their potential relationships to audience; and (5) a postive set to motivate them to want to learn a new and an effective strategy for generating audiences of their own choosing. The next step in the classroom package is the audience generation strategy itself. For the next several paragraphs we will change our audience from teachers to students. We hand the text of these paragraphs out to students; and, since you may also wish to, it makes sense to address it to students.

The following is Susan's strategy for generating audiences. Remember to use it to suit your own needs. In some sense the empathy that you build up by making a person your audience gives that person some power in relation to you. It also gives you some power in relation to that person. The steps below are pretty much tailored to a university classroom (though you can easily modify them to fit any situation). Susan expressed that she used the

audiences to help her in the classroom. She had been a poor student and one day decided to be a good student. One of the things she did was to start identifying with teachers to get their point of view. But she indicated that she often had to step back away from the identification process to determine if she really wanted to identify with a particular professor, and if so, for how long.

In the same way, we recommend that you use audiences with a sense of fun for your own purposes, which, in the classroom, might be learning interesting ideas and getting good grades. Whenever an audience no longer suits your needs you can crumple it up, like a piece of clay, like the thing I crumpled up earlier, and start over. Discard professors that aren't useful, keep ones that are.

In the following steps you will learn to take three distinctive points of view, that of yourself, that of your audience, and that of a director watching the interaction between yourself and your audience.

1. <u>The Director</u>. The first step is to create a point of view from which you can review your relationships, first, to your audience and, second, to your work. You might imagine yourself as a director of a play, sitting in the balcony above the stage, watching yourself playing to the audience.

For the purposes of writing, imagine yourself looking down at a scene which contains yourself, the audience you have in mind (often a professor), and the work that you plan to do for your audience.

From this point of view, practice changing various aspects of the relatiohships between you, your audience, and your work. Like the director of a play, make changes in the scene until it has the qualities and quality that you want. Start with simple things--change the color of the clothing people wear, or the posture of you or your audience.

There are many things you can change from the position of the director. You can change the audience whenever you want. For example, you can write for an encouraging audience during early drafts and a more critical audience when proofreading for the final draft. You can imagine yourself writing for yourself. You can make the audience disappear and imagine yourself unselfconsciously involved only in the writing process.

Remember, you can control time. You may make the model you build of the professor, along with the values you incorporate, only temporary, to be disposed of at the end of the quarter.

2. Gathering Information. The next step is to gather information about the person who will be your audience. This is done from your own point of view. Watch and listen to the person; read things the person has written (such as the syllabus and assignments). Pay attention to the person's postures, gestures, voice tones, facial expressions and so forth. It is often the case in the classroom that your purpose in creating an audience is to anticipate how you will be evaluated. If so, carefully gather information on the differences in the person's voice tone, facial expressions,

gestures, and postures for things the person likes vs. those he or she dislikes. This type of information gives information about the person's values.

3. Remembering Information. Next, from your own point of view, make remembered movies of the person. Movies, for our purposes, are internal pictures (especially facial expressions, gestures and postures) with internal sound tracks (especially of voice, most notably voice tones and voice mannerisms). Make sure you can remember the crucial parts of the information you gathered in (2) above.

4. Imitating. From your own point of view again, construct a movie with yourself playing the starring role of the teacher (or other person). That is, see the same movie as in (3) above, but with yourself in place of the person you are modelling.

5. Identifying. The next step can be a little hard for some people to do right away since it requires taking the point of view of another person. Children do this with great facility. You may find that you don't want to take the point of view of a particular person. If that is so go to position of the director and change things until you are comfortable exchanging your point of view with that of your audience.

Make a movie of what you would see and hear and feel if you were doing what the audience did. That is, pretend you are the

professor standing up in front class and look out of the professor's eyes at the class and at yourself; be aware of what the professor would experience.

The trick here is first to get a movie going from either (3--remembering information) or (4--imitating) above, that is, either the professor or yourself in front of the class. When you have that in mind, imagine yourself walking up in front of the class, turning around to face the class, and then stepping into either the professor's body or your own body (depending on which movie--(3) or (4)--you are watching).

Make sure you have a full sensory experience of the person (like method acting). Include feelings, smells, tastes, along with any other experiences that seem important, such as the sense of balance.

6. Developing the audience model. Now construct movies of the professor in some hypothetical circumstances. What's the person like at home, at the store, on vacation, etc. Practice guessing small value choices the person would make, like what brand of cereal would the person choose. Get feedback and make corrections. The more that your movie of the person seems to have a life of its own, the more useful it will be. For example, imagine a person who greatly influences you; and notice how, in your imagination, that person acts autonomously. The purpose here is to learn to make up how the person acts in circumstances where

you can't possibly have gathered information about him or her. This gives you practice in the next--crucial--step.

7. Using the audience model. Make movies of how your audience would respond in important academic situations. For example, when you have a draft of a piece of writing, or a part of a draft, see your audience reading your work, line by line. It is important to let this representation of your audience have a life of its own; that way you discover more about its values than if you try to control it. Notice facial expressions and other things that let you know what she or he likes and dislikes. Or, you might watch your audience going over class notes and textbooks making up exams. Cheat. Look at the test items the person makes up.

8. Using identification. This technique can be made even more effective than it was in (7) if you "become" the audience and read your paper, making comments. That is, step into the person, and read your paper as if you were that person. Hear the comments she or he makes inside her or his head. Feel what the person feels; particularly notice what about your paper feels good and what feels bad. This will allow you to revise it according to your audiences values.

Suppose you are studying for an exam and reading your class notes or the textbook. Again step into audience and read as if you are looking out of that person's eyes. Notice what seems important and valuable to that person. While you are that person, you might

as well make up the exam. Practice making up the type of question the person uses on exams--multiple choice, essay, or whatever. Students who practice doing this can gain an uncanny sense for predicting what is on exams.

9. Feedback to improve model. Interact with the target person as much as possible. If you get feedback (comments on papers, verbal answers to questions, etc.) that you didn't expect, then go back to (2). Gather more information (talk to professors in person about the feedback you got) and make revised movies. Another way to gather information is to mimic your audience. We will practice mimicking later. It may take a few tries to get the audience just right.

If you get feedback that you expect, revise your audience anyway. Fine tune it.

10. Directing the process. Identifying with and modelling other people and their values is a natural and powerful process that is fundamental to social relations. It is important, however, that assume the position of the director from time to time so that you maintain your personal integrity in the process. Occasionally review your relationship to your audience and to your work from the original point of view of the director established in (1) above. Make sure that these relationships are meeting your broader needs, values, and goals as a human being. Remember, in the theater of your mind you are in control and can change whatever you like. If

you find that your professor has values and knowledge that you like, keep these. If your professor's values and knowledge do not work for you, then from the position of the director you can discard them.

The director has the power to do many things

11. Using the three perceptual positions. Each of the three perceptual positions (or points of view) you've learned to use has great utility in writing. From the position of the director you can change the audience so that you write for a different audience at different points in the writing process or for different pieces of writing. The director can change how you or your audience relate to each other so the task becomes pleasant--or at least possible.

From the position of the audience and its values you can discover important things about your writing that you can't notice from your own perspective alone.

An important option is to be able to take only your own perceptual position while writing; that is, you may want to make the audience and the director not exist. Just write from out of yourself. Later you can examine your work from the other two perceptual positions.

12. Here are few hints on how to use audience while you write. When you are in place to write (for example, sitting at a desk),

imagine remembered movies of things you've actually seen your audience do up and to your left. Imagine movies of things you make up about your audience up and to your right. When you have questions about what you are writing look up to your audience for a reaction.

It can be useful to use more than one audience for a single writing project. For example, some people like to use easy and friendly audiences early in writing and stricter audiences (like professors) later in writing. Other people like go back and forth between audiences. For example, they might use a professor audience very early to select a topic, then go to an easy audience to generate some text, and then switch back to their professor to make revisions. There is, of course, no right way. Explore various sequences of audiences to determine what works best for you.

A final note--if you find yourself unable to write, or if you find that you are experiencing a lot of unpleasant emotions, you might stop and be aware of your audience. Sometimes you can remove these kinds of blocks by switching audiences. Put critical audiences off until later where they can do some good.

Those are the main steps of the identification strategy for generating new and useful audiences. Play with these steps and, like a good cook who soon goes beyond a new recipe, alter the strategy to make it more effective for yourself. Also realize that with this strategy you have choices. You can choose your internal audience. You don't need to be trapped by the audiences that you

now have. Remember, the exercise we did earlier with the object I held up. Change any audience that causes you more pain than you want. You don't have to be crumpled up; you can crumple up your internal audience.

A final note--if you find yourself unable to write, or if you find that you are experiencing a lot of unpleasant emotions, you might stop and be aware of your audience. Sometimes you can remove these kinds of blocks by switching audiences. Put critical audiences off until later where they can do some good.

Exercises for Audience Strategy Installation. Now the authors of this paper would like to change the audience back from students to teachers who want to impact their students' audience strategies. In this last section of the classroom audience package, we will give some examples of the kinds of activities that you can do with your students to ensure that they install a useful audience strategies. Of course, you will want to make up exercises that fit what you are doing.

Audience Clinic. If you have two people available, this demonstration can be a lot of fun. It is based on Monty Python's television skit, Argument Clinic. In case you are unfamiliar with this skit, its essence is that a person comes into the argument clinic, pays some money to a receptionist, and goes into a small room where a person argues with whatever he says.

For example, as the person enters the room he says, "Looks like you are the one who's going to argue with me."

"Actually, I'm not."

"Of course you are. I just paid my fee."

"No you didn't. I didn't see you pay a fee."

"That's because I paid the receptionist."

"No you didn't."

"Yes I did."

"No you didn't."

"I'll just step out the door and ask her."

"No, you won't. If you go out the door you forfeit your fee and the session's over."

"No it's not."

"Yes it is."

And so on. We act out an example of Argument Clinic for students who are unfamiliar with it and to warm up our audience. Then we role play Audience Clinic with the same sense of comic absurdity. In Audience Clinic, one person plays the Performer, the other plays the Audience. The Performer acts out a series of things (we like to include a kinesthetic, auditory and visual activity such as making waving motions with the hands, humming, and drawing pictures on the board). At first,the Audience reacts to each thing the Performer does in an absurdly comical exaggeration of all the worst ways for an audience to give feedback: "Only a person as worthless as you could wave your hands that poorly; surely you are genetically deficient. Your baby sister always does

better." The Performer becomes discourged with each task attempted and eventually decides to quit.

Next the Performer suddenly and unexpectedly tells the Audience that he is a terrible audience. "I'm paying you after all. You're fired! In fact, you do something. And I'll show how to be a good audience." The crestfallen audience agrees. Here we are reinforcing the idea that a person can crumple up an audience and remake it to her or his own specifications. Next the Audience performs and the Performer gives feedback, in a useful and constructive way. Model what you think are useful feedback skills such as the Feedback Frame, the Outcome Frame, etc.

Can you hear his or her typical words? It would be good if you could make up at least one sentence (two or three would be better) that is either a direct quote or very much like a sentence that s/he would utter. Can you hear voice tone? Can you hear speech mannerisms ("ahs," clearing throat, etc.)?

Pretend that you can observe the professor reading your first draft. Now see the movie in your mind's eye as s/he reads it. Can you see her or his facial expression (sentence by sentence)? How does the facial expression look when s/he likes a sentence? When s/he dislikes a sentence?

How do gestures and postures differ for what s/he likes and dislikes?

Can you hear any comments s/he makes (either aloud or in her or his mind)? How do these differ for what s/he likes and dislikes?

How are speech tonality and mannerisms different for what s/he likes or dislikes?

How does s/he feel in general? How do her or his feelings differ when reading something that she or he likes or dislikes?

While students do this exercise walk around and take the opportunity to help people when they can't do various parts of the strategy. Some people will catch on quickly, others will need things cleared up before they can do the strategy. Remember, it is not enough to describe a strategy; people need experiences which help them to install it.

Mimicking. Another exercise that uses the audience strategy is to ask students to mimic people. In order to mimic someone, a person needs a good representation of that person, and then needs to step into the representation and act it out.

Have students work in small groups so each person will have a real audience when it is time to mimic. Explain how you can mimic by going through the audience strategy, emphasizing the importance of stepping into your representation of the person you are mimicking. Let people choose anyone they think will be fun to

mimic (yourself as the teacher, John Wayne, Ronald Reagan, Charo, Katherine Hepburn, a friend, a professor).

This can be a high energy, fun exercise. But some people will have difficulty mimicking, mostly due to embarrasment. Embarrasment is an excellent oportunity to work with the audience strategy because it is an audience problem. You can't be embarrassed without reference to an audience. So you can use the strategy to change the audience of students who are embarrassed to mimic. This can be a very convincing experience for them since it demonstrates how the strategy can be used to get rid of exactly the kind of limit that blocks writing (and other performances).

Writing exercises. Of course, students need to practice the strategy in vivo, as it applies to their life. Since we are teaching a writing class, we want to use the strategy in writing exercises. If you are using it for some other performance, design your exercises around that performance. Below is an example of a writing assignment given after the students went through the classroom package. The Jerry and Lily story referred to is a murder mystery without an ending that we had previously told in class. The students had to make up an ending that solved the mystery when they were practicing a creativity strategy.

1. Write an account of the Jerry and Lily story for three audiences: a close friend (in personal letter form), a local newspaper audience (in news-article form), and a professor you

have in a current class who seems difficult to communicate with (in the form you would use to answer an essay test question that asked for the solution to a difficult problem). We will practice the audience strategy on this professor. [Note: Here we are practicing three common audience types: a friend, a general reader who is not known to you, and a technical audience with specific demands and a strong sense of evaluation.]

2. Choose some professor from a current (or, if necessary, past) class who seems difficult to relate to (s/he can be the same as in #1 above).

a) Practice the audience strategy with this person. Then, pretending you are this person, go through your materials for the class and make up two midterm test items (two essay questions, or two multiple choice items).

Now go through your material for this professor's class and find some concept or section of material that is especially difficult.

c) Now write a few paragraphs explaining this difficult material to a good friend, family member, or other "easy" audience. Name and briefly describe (in a sentence) your relationship to this person.

d) Now write a few paragraphs explaining this difficult material to the professor.

FINAL COMMENTS

Human experience is profoundly affected by moving among three perceptual positions. Movement among various perceptual positions has been called perspective taking (Piaget and Inhelder, 1956, pp. 209-246; Flavell, 1977, 131-134). From the first perceptual position you experience the world simply as yourself. From the second perceptual position you experience the world in one way or another as if you were some other person. Possibly you might hear their voice within your mind making comments. Or, you might "see their point." Or, you might understand how they would feel (e.g., in response to the question, "How would you feel if you were in my situation?"). From the third perceptual position, which was developed formally by Grinder and DeLozier (1986), you experience your relationship to the other person(s) from from the outside, from a different logical level, looking down, as it were, from a meta-point-of view at yourself and the other person(s) interacting.

While the first perceptual position is our fundamental way of experiencing the world, severe limitations result if it is the only perceptual position a person can occupy--as is the case in early childhood. In Piagetian terms (e.g., Piaget, 1962, pp. 72-74), a developing child must transcend the "egocentrism" of this single

point of view in order to engage in normal social relations and develop social values (Ginsberg and Opper, 1969, p. 109). While every child learns to take the second perceptual position to some degree as a natural part of social development, it is often the case that people reach adulthood without using this cognitive process in specific situations, such as writing college papers.

It is important for writers to have the option of identifying with their readers. It is also important for writers to be able to step back to the third perceptual position and evaluate their relationships with their readers. Identifying with an audience can be powerful, even overwhelming. For example, we found an art student who had to give up her scholarship and drop out of school for half a year because she was so identified with how each of her professors felt about her work that she literally did not know how she felt about it. There are similar dangers in every strong identification. The solution is not to give up identifications, rather to learn to take a meta-position to relationships. Writers need to be able to evaluate and change their relationships to audiences from the meta-position, for example, by considering other, possibly higher, values than successful writing or good grades.

The audience strategy is meant to develop and sharpen students' skills at taking the these three perceptual positions when they write. We recommend that you rearrange and evolve the audience strategy and the classroom package to improve it and to suit your own needs. We certainly don't plan to be limited by what we've written down here; and we hope that you won't be either.

Don't take anything in this article too seriously. Take it seriously enough, though, to...provoke you... to... DO SOMETHING...just a little bit--or a lot...DIFFERENT.

So Musea took the portrait of the Referee and re-hung it in a closet. That way, when she needed to know about rules, she could open the closet door. She also took the cleaning lady's portrait down and replaced it with that of her favorite poet.

"Mirror, mirror on the wall, show your uses, tell them all."

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